

the magazine for fans of SPECTOR  
& related black and white pop

No1 April '83

back to  
**MONO**



**WINTER-SMELL-INTERVIEW-REVIEWS  
DARLINE LOVE LIVE NEWS-TRIVIA**

**DRILL**



WJ: Your next record is worth mentioning, I think, because it did represent a completely different departure for you. That song was "Every Breath I Take," written by Gerry Goffin and Carole King. Anything special to note on that one?

GP: First of all, I loved Carole King as a singer more than as a songwriter, and it amazed me that it took so long before she broke through and became recognized for her singing abilities. Whenever I had different people play a song for me as a writer, there were always a certain few who could really do things with a song. You just knew that you could never sing it as well. For example, Burt Bacharach doesn't have a very good voice, but when he's singing one of his compositions, he puts into it a certain kind of feel that only he could do. And when you say to yourself, that's exactly how you're going to do it, you find out you can't because he's the only one who knows how to do whatever he does with it. I think that's what caught my ear when I heard Carole King doing "Every Breath I Take."

The fascinating thing about that song concerned the recording session we did on it. Nobody knew it at the time but, in retrospect, the people present were to represent millions and millions and millions of dollars. The scene was this: I was the guy in the recording studio with the cold. In the production booth was Phil Spector, Burt Bacharach, Hal David, Leiber & Stoller, Gerry Goffin & Carole King, the arranger Alan Lorber and even more people than that. Now, if you can, picture that all of these people had strong personalities and after each take there was at least one thing wrong with it that one of these people didn't like. So, it came down to "Sing it again, Gene," and meanwhile my pipes were slowly going down the tubes while I was reaching back for everything I had. It really wasn't Phil Spector's production. Alan Lorber arranged it. The black group doing the background work was Phil's idea, though. Phil was just starting with his idea for that "Wall of Sound" and hadn't really come upon it yet.

I really loved "Every Breath I Take" and it gave me chills when I was doing it with the string lines and all. But, the one song that I recorded that does me in even to this day is Leiber & Stoller's "Take It Like A Man." (Author's Note: Musicor single No. 1020.) That was a session where every musician was there playing and in those days if a mistake was made, you either left it on the tape or you did it again. Today, of course, everything is done track by track. I personally find it boring to go into a studio after the music track was done and it's just you and the microphone and a 24-track console looking at you. I loved, not only the magic of seeing and hearing everybody live, but also the fact that you've got to do it now and when that red light goes on, you either make it or break it. This is almost a thing that we've lost as a human race; a thing that puts those hackles up, gets the adrenalin flowing and makes you do a better take.

WJ: You mentioned Phil Spector, and I have to ask you about "He's A Rebel," which, of course, you also wrote. We've had some controversy over who sang the lead for the Crystals on that one. Perhaps, you can shed some light on that and how the song came about.

GP: Phil Spector came to New York and went to the publisher's office where they would play him songs to consider. Every publisher would start off by playing their worst stuff first and then go down the line. The publishers hoped, of course, that they could get away with their lesser quality first. Phil had a tremendous ear, and usually he would sit and wait until he heard something that he knew would be a winner, and then he would grab it. This was how he got "He's A Rebel." Also, at the same time he had the beginning of a new record company, Philles. In order to get Philles off the ground he had to get out from under a contract he had with Liberty Records. He was a producer there along with Snuff Garrett. Music publishers, being a sneaky bunch, which they have to be at times, used to give like nine people "exclusives" on the same song. Phil went to the extremes of saying that he was ill and was moving to Spain, so Liberty finally released him from his production demands. Snuff Garrett, meanwhile, also had the song "He's A Rebel" and was cutting it with Vikki Carr. Phil ran around like crazy and cut it with Darlene Love on the lead vocal, even though she wasn't with the Crystals at the time. What his reasons were for choosing Darlene to sing lead, I'm not sure. Then, I think he went back out to the coast and had the Crystals do the background work on it.

But the funniest part of the story, I heard later on, and that was when Snuff Garrett took Vikki Carr into the studio to cut "He's A Rebel." It was a night session and they were waiting for the musicians to arrive when the guitar player came in. He sat down, looked at the music sheets, and said "Hey man, I just played this!" Snuff said, "Where?" So, the guitar player said, "In studio C." Well, what happened was Phil was in the next studio finishing up his production of the record, which shows what kind of crazy guy he was. And from that point on it was just a battle between Liberty and Philles on distribution on who had the better record, which turned out to be Phil's.

WJ: Wasn't "He's A Rebel" also supposed to be the flip of Debby Boone's hit, "You Light Up My Life"?

GP: Initially, yes. But then they scraped it off, which happens all the time. When you get a record that big, they quickly put on the flip side something that belongs to the record company or the producer. It seems like that almost every year since, though, that song gets redone, there was a girl named Debby Byrne, who about three years ago had a number one record in Australia with "He's A Rebel." I think it was the longest running number one record they've ever had in their country. "Hello Mary Lou" is another one that gets redone quite often, especially in Europe. I don't know if it's the structure of it or what, but it fits there. The copyrights from them have been tremendous. God knows that I know what checks come through the post office for me. I would love to see, though, a Bacharach-David check for performances.

gene pitney....talking  
to goldmine.....

## NITERY REVIEW

Righteous Brothers  
(Harrah's Reno; \$19.50 min.)

Reno, Oct. 27 — It's a 20th anniversary reuniting of Bobby Hatfield and Bill Medley, the two who proved conclusively that excellent soul and blues need not be the sole domain of any ethnic group. They separated in 1968, although the record has them together hereabouts several times since then, usually as an opening act for the Carpenters circa 1975.

This tour will go only until the end of this year, the two going in different directions again then, and Harrah's was lucky to snag them — business is solid and the show must be entertaining.

The Righteous Brothers come from an era when most rock groups entertained; there were few blobs who ignored or abused audiences. Consequently, Hatfield and Medley provide bountiful bits of banter and comedy,

most very funny and well-written, delivered with expertise in the fine art of appearing spontaneous.

Barry Roler's guitar and Lee Farrell's grand piano head the top sixpiece backup band, and both Hatfield and Medley provide exciting solo moments (Hatfield scoring heavily on soaring "Unchained Melody," Medley strongest on his new single, "Right Here And Now").

Foremost, of course, is the music, from the duo's early Southern California clicks (like "Justine") to the breakout songs ("Little Latin Lupe Lou") to the giant sellers and most memorable tunes ("You've Lost That Lovin' Feeling").





*TOMORROW'S SOUND TODAY*

# Phil Spector



APPRECIATION  
SOCIETY

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# LESTER SILL

TALKS TO  
JOHN TOBLER

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## LESTER SILL INTERVIEW

Many thanks are due to the BBC's John Tobler for this interview. Ta also to Stuart Grundy for operating the tape machine, to Keith Beach for being there to coax the Sill memory and to Carol Gardiner for her help in transcribing the cassette. A preface to this interview is contained in the September '82 P.S.A.S Newsletter.

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## LESTER SILL

I was born on January 13, 1918, in Philadelphia, Pennsylvania.

Q. That's on the East Coast, but you first came to prominence in the music business on the West Coast. What happened in the meantime?

My parents separated during the war, my Mother moved out to California and I followed on. I worked as a dental technician, when I was drafted they asked me what my profession was. I told them I constructed all types of dentures and bridges and as a result I was drafted into the Combat Engineers! After my Army hitch I moved out to a little town on the beach, met my wife-to-be the first day I was there. We became friendly with the couple in the next apartment, his brothers were in the music business. They started out servicing juke-boxes, during the war they needed phonograph records for those juke-boxes, couldn't get exactly what they wanted, so they began to produce and manufacture them themselves. It was Modern Records, they were the Bihari boys.

## RECORD ROW

For a while I ran a nightclub a 'set-up', there were liquor restrictions in California, and we got caught and fined. Then one of the Bihari boys suggested that I go work with him, they had a little record distributing shop in Vermont, near Wiltshire. Shortly after they moved to what they called Record Row, which was on Pico Boulevard, between Crenshaw and Vermont. I got friendly with Jules Bihari, the boss of Modern. He asked me to travel for Modern Records. The records they produced at the time were called 'Sepia' - they didn't call them Rhythm and Blues. It took me a week to cover my area, every little shop, shoe-shine stand and restaurant all sold records. The major record salesman never had any idea who I sold to, because they would cover the big department stores and sophisticated record shops, while I would continue to go to the hot-dog stands and the like.

The Biharis sold the shop and distribution business to some guy who I then worked for for about a year and a half. Then I opened up a small distributors' shop myself. I'd made some good contacts while working for the Biharis and always made a point of dressing well while working in the city. A friend of mine ran a record shop on Fairfax Avenue, one day a little 15-year - old kid came running out of the back room - he said "I've gotta see you, I love your suit, and I'm also a songwriter". He fascinated me, he had differently coloured eyes - one brown, one blue. That was my introduction to Jerry Leiber.

That night Jerry Leiber and Mike Stoller came over to my house. We sat and talked and they sang a song for me with Mike playing piano. The song was entitled "That's What The Good Book Says" - "Back in the days of old King Saul, every night was a crazy ball". I took them up to Modern we recorded the song, it did fairly well.

It was about this point that I decided I was going into business for myself as a promotion man. The first band I contracted was Lionel Hampton. We also promoted the Dominoes, Charles Brown, the Drifters, Elmore James and a number of others up and down the Coast. All this lasted about a year, then I started a publishing company with Leiber and Stoller.

Q. Let's cover this story about "sanding".

When I used to run my nightclub, many of the fellas that used to eat and drink there, the black gentlemen, were great dancers. There was one fella, by the name of Chicago, a great dancer. He would from time to time drop some sugar on the tile floor and "sand" to the piano or the juke-box. He taught me to "sand" and I utilised it later on when I was working through Harlem with Sam and My Weiss, who ran our East Coast distribution centre for Modern Records. I would go into Harlem, put a record on, take some sand out of my pocket, drop it on the floor and "sand" for a few minutes. They were somewhat surprised in Harlem to see this short white Jewish boy "sanding". It helped to sell records, I developed a great relationship with them.



As a teenager, I loved to dance - the jitterbug was the thing in my day. My first love was R & B music, it still is my first true love.

During those days, incidentally, on the West Coast, I sold to a small record shop in LA called the Jazz Man. That shop was owned by Nesuhi Ertegun, Nesuhi and I became very dear friends. We had one Jazz artist on the label (Savoy), Ike Howard, Nesuhi would buy one or two records from me each week on Ike. I just enjoyed sitting there and rapping with him - I usually made it the last stop, because I loved to spend time with Nesuhi. Shortly after, Atlantic began to grow, and Nesuhi gave the shop up, and represented the Atlantic people on the West Coast. This was a year or so before I began to produce records with Jerry Leiber and Mike Stoller.

#### WHITE GUYS

Q. It's interesting the way you picked up on Jerry and Mike, because here are two white guys writing black music.

There was something special about both of them. In Jerry's case, he lived it. He would not just sit around and talk about it, he would go to the clubs - black clubs - constantly, 54th and Broadway, all through Watts. He was phenomenal, he just had an incredible feel for those things. He would sit up and write all night and call Mike up at all hours. They were totally different personalities, yet they've been partners for over 30 years now.

Q. It's interesting that another of your associates was white, and also operating in the R & B field, Johnny Otis.

Yeah, Johnny and I were very good friends for a long time. Johnny was white only in colour. Johnny was a Greek, but his whole life was with black

people. In fact, to this day, Johnny is working with some black politicians. Johnny was a disc jockey, a bandleader, an arranger, a promoter, quite a guy, quite a guy.

Q. Were you involved with the record that Leiber and Stoller did for him with Big Mama Thornton.

Sure, that's an interesting story - "Hound Dog". Well, Jerry worked for me at the time. I still had the little distributing company and Jerry was my shipping clerk. Johnny Otis called the office, and asked me if Jerry had any songs. Johnny knew Mike and Jerry because they had already written "Kansas City" and Johnny would call constantly. Jerry had a song in his head that he and Mike had been working on, he called Mike on the phone, finished the song on his brown paper lunch-bag and they both ran to the studio, I think it was Radio Recorders on Orange Drive in Hollywood. "Hound Dog" was the song, Johnny produced it, but they were there and helped him with it.

My job was to run with the songs that they wrote. We would make little demos and take them to Capitol, Decca... we had trouble getting them recorded - they were real funky R & B things and the majors couldn't relate to it. Jerry and Mike had written a song - "Black Denim Trousers And Motor Cycle Boots" - and there was just no way in the world that we could demo this song in a manner that the record companies would understand what we had. It took a lot of money to start a record company so we decided to just invest enough to make a master and try sell it to a major. The group (the Cheers) consisted of Gil Garfield, whose father loaned us part of the money for an interesting commission, Bert Convy, who today is a TV star in LA, and a group singer by the name of Sue. The date consisted of four sides, two that I

remember were the hits "Black Denim Trousers" and "Bazoom". We sold it to Capitol - they heard it and bought it right off the bat. They turned out to be smashes, big records.

#### ATLANTIC DEAL

By now we had Spark Records and were cutting the Robins and the like. Like today, collections were bad, we were a small company and couldn't put pressure on like the majors could. We weren't getting paid. I was at a convention in Chicago, playing records to some people in my room, I couldn't afford a suite. It was the M.O.A. (Music Operators of America) convention. We went along with the juke-box operators. Ahmet Ertegun was walking down the hall and heard one of our Coasters records, he came right in and said he wanted it and we had to make a deal right away. I called Mike and Jerry, I flew back to LA from Chicago, then the three of us flew to New York, and made the deal with Atlantic. Atlantic was fairly successful but we felt there were too many acts on the label and how could they give us the concentration. They were just signing Bobby Darin too and formed the Atco label, we were now on Atco with Bobby. The first record was "Searchin'" - it was a monster. We recorded it in LA on Fairfax Avenue. The record eventually sold 1.8 million. The other side was "Young Blood", it was one of the first double gold records ever given. I still have it in my den - it's a little rusty!

Mike and Jerry then decided they wanted to move to New York and I sold out my interest in the record and publishing companies. I sold out for what I now realise was a very paltry sum, and I still tell that to Mike and Jerry every time we meet, they still refuse to pick up my dinner checks! I had children, Chuck, Joel, who is president of

the music department at Paramount Pictures, and Greg. I didn't want to go back East, I didn't feel like uprooting. The competition was a little heavier in New York and I didn't like the weather.

#### LEE AND DUANE

I still had the office at 7404 Melrose Avenue. The rent was all paid and it was up to me to sub-let it. I was told about a guy who had just produced "The Fool" for Sanford Clark - he was Lee Hazelwood. I arranged a deal for Lee with Sol Biharl and then travelled with him down to Phoenix, that was my introduction to Duane Eddy. Al Casey, a very very fine guitarist, was part of his group. We talked to Duane and made arrangements to come back to Phoenix shortly thereafter. We went back and cut "Rebel Rouser" and "Movin' and Groovin'" for \$901. It was silly, the musicians got \$5 a side, there was no union but we looked after them and told them that if it was a hit we'd cut them in on certain royalties. We cut the record in Phoenix, then brought it back to Los Angeles and over-dubbed saxophone. The first sax player we used was Plas Johnson, then Steve Douglas, who eventually became part of Duane's group. I called my friend Harry Finfer in Philadelphia, I got to know him when I was selling Spark records. Harry and Harold Lipsius had a distributing company called Universal on Gerard Avenue in Philadelphia. We sent them the records, they absolutely flipped, and released them. I flew in with Duane for him to appear on Dick Clark's show. Duane just exploded, I don't know how many hits in a row we had with Duane.

Q. Duane has subsequently claimed on more than one occasion that he made very little money out of Jamie.

As producers, we got 2%. Duane got 5% which was a usual amount.

He was a writer on every song with Lee Hazelwood, we were the publishers. Duane didn't do too bad, maybe compared to today it was little, I don't think it was little, Duane did well, he bought a lovely home in Phoenix. Royalty-wise he got a fair shake, if Duane feels that he didn't get a right count, that's something else - no comment!...

#### SPECTOR

It was about this time that we moved office to 1610 North Argyle. It was right close to a restaurant the promotion men used to hang out at, Russ Regan, Sonny Bono, Art Rupe, Jerry Moss, all these guys. We took one little office there, and then wound up with half the second floor. It was in this office that Spector came in to me from off the streets. He had already cut "To Know Him is To Love Him", and I knew who he was, I saw him working in the studio when Lee and I were mastering a Duane Eddy record. Phil was in there with the Teddy Bears - Carol Connors and Marshall Leib - he just amazed me. This was at Master Recorders on Fairfax Avenue - overdubbing. He didn't know we were there watching him do the harmony parts. He was about 16 or so and he felt that Dore Records didn't allow him enough creativity or enough money to cut more sides. He asked me if we could sign him as a songwriter. I said yes - and as a producer, we took him up, we signed him and we began to take him to Phoenix with us. He was a sponge, and he began to soak up all the things that Lee was so good at. Lee was really a master at sound, getting echo off the 7½ and 15 tape reverb, tape delay. Our echo chamber in Phoenix was a water pipe! The microphone was inside the pipe. If it trained, we couldn't record; if the trucks came to pick up the garbage, we couldn't record. But the sound we got we just couldn't replace. We then would take what we did to Gold

Star Studios in LA and do whatever over - dubbing we had to do.

Q. Can you confirm that the Carol Connors who was a Teddy Bear is the same girl who sang "Rocky"?

Absolutely, is there any question about that? In the meantime she's been writing, and running around Hollywood! In fact, I had dinner with Carol about three weeks ago. That's her for sure, but I know that Carol Connors is not her real name. The other Annette (who became Spector's first wife) was one of the Spector's Three, who also included Russ Titleman, who today is a staff producer for Warner Brothers and very successful. We had a label called Trey Records, "Bells of Saint Mary" - Kell Osborne. We flew him to Phoenix to do this, he was an incredible voice! Until we got on the plane! It had to be psychological, it's only an hour and forty five minutes, but when we got down to Phoenix he couldn't talk. We got him to the hotel and pumped hot honey into him, Phil got him to sing. Trey Records was owned by Lee Hazelwood and I, and it was distributed by Atlantic Records. Phil didn't have a piece of the label, he had a production deal with us.

Q. What can you tell us about the Young Lions.

I remember the kids, they were songwriters, Steve Gold was a member, he came back to see me a few times. We did a date with them - did we ever release the record? I remember the session.

#### MOTHER BERTHA

Q. Is it not true that you had to persuade Phil's mother to let him go to New York?

That's true, I told her that I would help him and look after him. She was a typical Jewish



mother and whenever he travelled to New York she would pack him a lunch, 13 or 14 sandwiches and letter each one - tuna, corned beef, roast beef! He was a qualified stenographer, he told me that if his mother called that I was to tell her that he was working at the United Nations! Leiber and Stoller had an office at 40, West 57th Street they had the top floor. Phil worked there, he even lived there for a while. It was during this period that Jerry Leiber and Phil wrote "Spanish Harlem". Phil and Jerry Waxler also began to work on things together.

Q. Which came first, Trey or Gregmark?

Trey came first. I really didn't want to start Gregmark, but I could not sell this master ("Be My Boy" by the Paris Sisters) to anyone, I took it to Snuff Garrett, who at that point was head of A & R at Liberty Records and he just absolutely refused to buy it. I released the record and I gave it to Herbie Newman to distribute for me, it was distributed by Era Records. That's why I started Gregmark. The reason that you see two different labels on this, this is before I let Era distribute it, once they distributed it I asked them for some new artwork, this is what they got up for me here. Snuff called me later and asked if I would sell it to him for triple what I was originally asking, I told him I couldn't as I had already committed to Herbie under a handshake.

## PHILLES

Q. Was the idea that all releases on Philles were to be produced by Phil himself,

Yes, yes, it didn't work out like that though. He was right, I just didn't realize that his records would have such an

incredible impact. I felt that we needed some continuity with the label just to let them know that we weren't a one-shot or a two-shot label. These records (Philles 101, 103, 104) mark the beginning of the demise of my relationship with Phillip. These records were a mistake on my part. This record here - "The Screw" - may have been something Phillip was trying to tell me in his inimitable fashion. After a while I began to realize, as each record came out, just how important he was becoming.

Bob B. Soxx and the Blue Jeans were a group that I put together for him... the Crystals wouldn't come out to California, didn't want to fly, so Darlene Love and her sister and another girl became the Crystals for "He's A Rebel". Then I brought in Bobby Sheen, he and these West Coast Crystals were Bob B. Soxx. Bobby later on became part of the Coasters.

After two phone-calls I realised that Phil wasn't picking up, he wasn't getting back to me. Finfer and Lipsius also had a percentage of Philles, Lipsius was an attorney and was acting for Phil at the time. I thought it was time for me to get out so I told them to make me an offer. They made an offer and although I didn't have the cheque in my hand I did sign the contract and Phillip signed the contract. I didn't get my money, Phillip told everybody that he was not about to pay me! I instituted a law-suit against Phillip, I used Paul Marshall, whose partner is today Stevie Wonder's manager. I wound up getting some money - not what I wanted. I just took the money and walked from it, but by the time the attorneys were paid off, and it took some time to get the money....

It was during my time with Phil that I got the opportunity to meet such people as Carole King, Barry Mann, Neil Sedaka, Gerry Goffin, Howie Greenfield, when

we were looking for material for Philles. It was not until about a year later that I went to work for Screen Gems as a consultant, my job was to sign and resign the writers. I've been with them now 18 years this April ('82).



# At The Movies MP

## BIG T.N.T. SHOW

God bless the Scala Cinema. It was inevitable that this fine establishment be the first to screen the long lost Big T.N.T. Show. I'd seen various portions of the film on video, but never the movie in its entirety. I'd even failed to be in the right place at the right time when the two Ronettes songs were screened on the Old Grey Whistle Test.

Rhythm and Blues artists are heavily featured and to me account for the most enjoyable parts of the film. Ray Charles put on a great show, as did Bo Diddley and the fabulous Ike & Tina Turner Review.

Phil Spector is credited as producer and musical director, he also appears briefly in the film darting about the aisles and at the piano with Joan Baez.

For most Spector fans the highlight of the Big T.N.T. Show must be the Ronettes who perform "Be My Baby" and an extended version of "Shout".

Support feature was a compilation of 50's Rock'n'Roll clips. Most were very well known and poor quality prints. It was worth staying though, to see the rare TV footage of the Everly Brothers and Gene Chandler in full "Duke of Earl" drag.

## T.A.M.I. SHOW

I must have seen this ten times in about as many months. It's unfortunate they can't locate a better quality print. At times Diana Ross is lost in almost total darkness.

I always get far more enjoyment out of the accompanying ninety minute Shindig compilation. In fact, I'd pay my £2.50 just to see Aretha Franklin and the Blossoms showing Betty Everett & co just how "It's in His Kiss" should be performed. The more times I see Donna Loren the more I get to like her, I especially liked her rendition of "Memphis, but maybe it was her attire that attracted me.

## DA DOO RON RON

Keep your eyes peeled when reading TV Times these next few months, Channel 4 are shortly to screen "Da Doo Ron Ron", a specially commissioned film about Phil Spector.

I've met Patrick Lacy, the producer, and Binia Timieniecka, the director who have kept me enthralled (and appalled!) with stories about Spector. They have virtually finished work on the film, sooner Binia than me to edit seventeen hours down to ninety minutes. Spector would not allow himself to be filmed, but they do have plenty of archive material to choose from. Rodney Bingenheimer will act as link-man, and apparently comes across as the star of the film.

I've been asked not to spill too many beans, suffice to say that there will be old footage of Spector artists, filmed interviews with many of Spector's old colleagues (Ahmet Ertegun, Jeff Barry, Nino Tempo, Darlene Love, Kitty Bruce etc etc) and filmed sequences to accompany some of the music, Darlene Love on Malibu Beach!

No way is this film going to be a glorification of Phil Spector.

Patrick and Binia are both big fans of the music, but I get the impression that they're not exactly in love with Spector, the man. And after some of the stories I've heard about him, who could blame them.



With the programmes I've commissioned, we want to put a truthful picture of the rock world back in front of people."

That's an attitude Phil Spector could probably well do without. The eccentric record producer is shortly to be hounded through Los Angeles by C4 cameras in a desperate attempt to discover once and for all what kind of person shelters behind the habitual dark glasses and lunatic, camera-shy behaviour. A local radio station, in on the act, will be giving hourly news checks on the production team's success.

## C4 focus on Phil Spector

RARE footage of John Lennon singing a Phil Spector song is one of the highlights of a Channel 4 documentary about Spector, rock's best known record producer.

Entitled Da-Doo-Ron-Ron, the 90-minute programme features other exclusive archive clips of Spector at work - plus film of him avoiding Channel 4's camera crew in a chase around LA.

The film is directed by Binia Timieniecka and will be shown later this year.



# SCALA

■ Scala Cinema Club, 275-277 Pentonville Rd, N1 (278 B052) Kings Cross tube. M'ship 30p per annum. £2.40 (kids £1.25). See Also Lates.

■ Fri 24-Mon 27. Cinema closed.

■ Tue 28-Fri 31 at 1.30, 4.40, 7.50.

'Rock 'n' Pop Extravaganza'

Ever wanted to see the legendary rock 'n' rollers doing numbers that make it impossible to keep to your seat? The frocks, haircuts, zoot suits, chukka boots, the style, jeans, jive, r & b, searing '60s pop, '50s Stateside nightspots, soul, do-wop, rock steady, crooners and kids? This is the place. This sparkling double bill of archive rock and pop footage from the States begins in the '60s, as represented by a high-energy TNT show with classic acts and brilliant dance routines all introduced by a deeply groovy David McCallum wriggling round to an instrumental version of 'Satisfaction'. The show veers from the dynamite to the dre at breakneck speed, with the brilliant Ronettes, The Byrds, Lovin' Spoonful, The Animals, a sensational routine from Ike and Tina Turner, Ray Charles, Pat Clark, Bo Diddley, a black leather Gene Vincent, Roger 'King of the Road' Miller, some excruciating 'poet and troubadour' numbers from

Donovan and more. The live studio audience are having such a good time and look so wonderful they're as much fun as the bands and the camera has lots of time for them.

+ at 3.00, 6.10, 9.20.

The '50s Greats Compilation Show.

This second fab part opens with some pelvis moving from a very untamed early Elvis, who flips his hip, curls his lip and twists and teases a near hysterical studio audience round his little finger. Phew! Then away we go-go and this compilation of '50s rock rips off on a breathless tour of American nightspots, legendary performers and timeless hits. Fats Domino, Chuck duckwalking and singing 'Memphis' in a bizarre sequence with a TV screen, Buddy Holly and the Crickets, The Everly Brothers, Chubby Checker (twisting!), Eddie Cochran, Dion, The Platters, Bill Haley, Gene Vincent, Little Richard and many more. A few of the numbers have been compiled from 'The Girl Can't Help It' and 'Go Johnny Go' and for the most part this package looks like a successful and often hilarious attempt by some square old film-makers to understand hip young performers. Over three hours in a rock 'n' roll time machine. Be there! (Tracy Drew)

Back by popular demand: the amazing SOUL SHOW and the SHINDIG episodes. SHINDIG

The US TV Pop Show, featuring: Marianne Faithfull, The Kinks (lots of), The Who (with Keith Moon looking like an angelic 12 year old), Gene Barry, Aretha Franklin (knockout), Cilla Black, barefoot Sandie Shaw, Twinkle, the Byrds, Beach Boys, Ian Whitcombe, the Gauchos, Dave Berry, Dusty Springfield, Sonny and Cher (incl. You Got Me Bae) and much, much more.

SOUL SHOW

With Smokey Robinson, Miracles, Supremes, James Brown, Chuck Berry, Marvin Gaye, Stones, Lesley Gore etc.

## The BIG T.N.T. SHOW

THIS WAS THE NIGHT

when the ALL-TIME greats of ROCK 'N ROLL TRADITIONAL BLUES

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FOLK ROCK came together for the biggest bash in the history of show business!



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### ORIGINATOR OF ROCK IN "THE BIG T.N.T. SHOW"

Rock 'n' roll records have sold in the billions and Bo Diddley, who appears with his distinctive organ-like guitar sound in the romping "The Big T.N.T. Show" opening at the Theatre is the man who is supposed to have started it all.

There are music fans who will dispute Bo Diddley's claim to being the originator of rock 'n' roll, but no one disputes his popularity with rock 'n' roll fans.

Playing the tune "Bo Diddley" which sold more than a million records and other hits such as "The Break" and "Road Runners", Bo and his trio literally blow the ceiling off the theatre during their appearance in "The Big T.N.T. Show".

Filmed before a live audience of 5,000 Hollywood teenagers, the AIP production also features Ike and Tina Turner and The Ronettes who are rated tops among rock groups.

Bo's music, however, is the most fun music of all. He and the group including Chester Lindsay, Clifton James and three girls named Dee Dee, Bee Bee and Gloria, have a ball. They voice no protests, offer no solutions to problems and the audience finds itself only too glad to be happy.

Other stars of "The Big T.N.T. Show" are Petula Clark, Roger Miller, Donovan, The Modern Folk Quartet, Joan Baez, Ray Charles and his Band, The Lovin' Spoonful and The Byrds.

"MR. SOUL" RAY CHARLES AND HIS BAND, ABC-Paramount Record artist, stars in American International's "The Big T.N.T. Show" opening at the Theatre.

Also starring in the musical variety film are David McCallum, Petula Clark, Roger Miller, Donovan, Joan Baez, The Byrds, The Lovin' Spoonful, Ike and Tina Turner, Bo Diddley, The Ronettes, and the Modern Folk Quartet.

AUDIENCE SAYS "BIG T.N.T. SHOW" IS MUSICALLY "OUT OF SIGHT"



That man Ilya from U.N.C.L.E., DAVID McCALLUM, is one of twelve youth favorites starring in American International's "The Big T.N.T. Show," opening at the Theatre.

The musical variety film show also stars Roger Miller, Joan Baez, Petula Clark, Donovan, Ray Charles and his band, The Byrds, The Lovin' Spoonful, Ike and Tina Turner, Bo Diddley, The Ronettes and the Modern Folk Quartet.



# On The Box

XMAS VIEWING BY

CAROLE GARDINER

Christmas TV is not usually something I look forward to. I never seem to care for the movies some TV channels pay thousands to screen and the thought of another Morcambe and Wise Show has me searching for the remote control faster than you can say "Ronnie Corbett". However, there were two reasons why my Christmas TV was brighter this year. The first was the arrival of the much criticised (but much loved at Chez Carole!) Channel 4. The second was that this was my first Christmas with Video, which meant that I could re-run the items that gave me the most pleasure.

Christmas Eve got off to a wonderful start for me with Thames TV's "Kim Wilde - First Time Out", a 30 minute documentary following Kim on her first tour, and a must for my video archives. It was nice to learn from the programme that on some dates Kim sang "They Don't Know" (the song was only referred to, so it's just presumption that she meant the Kirsty MacColl song). When I saw Kim (twice) here in London she didn't do this song but instead included the Four Pennies' "When The Boy's Happy" - you've certainly brought your kid up with the right values, Marty! This programme was so good that it stopped me being TOO disappointed when I learned that I'd missed both Jermaine Jackson and Melba Moore in the previous programme - "Razzamatazz" - ah well, you can't win 'em all....

Christmas Eve continued with Channel 4's excellent "Tube", which pleased me (as it usually does) by featuring Imagination and pleased Mick (as it usually

does) by featuring Silvia and the Sapphires performing "Santa Claus Is Coming To Town". "The Tube" is quite the best rock show on TV at the moment, as it gives new talent air-time as well as featuring established bands and doesn't have that slightly unapproachable aura I feel present in BBC2's "Old Grey Whistle Test". The amateurish presentation of Jools Holland and Paula Yates is very refreshing. If one is to find fault with "The Tube", it's that it's transmission time is too early in the evening for most workers to catch the whole show - all the more reason why I appreciate the video, of course, which seemed to be running all Christmas Eve!

Later that night came the last in Channel 4's six-parter "The Sixties". This was a well researched series of hour-long programmes covering many aspects of Sixties life - the politics, the fashions, the art, and of course the music. The series made fascinating and compulsive viewing, and was presented in a style that I imagine would have appealed to anyone watching who didn't remember the era.

The best Auntie Beeb could come up with was it's tired old "Top Of The Pops Of The Year" format - and what a disappointing one it was too! They made up for it a bit over the New Year by screening a superb OGWT Special, featuring highlights of the year which gave me a chance to commit to tape items by such favourites as Altered Images and the Go Go's, both of which were originally screened before I acquired a video. Several of Mick's favourite groups were featured too - such as the

Waitresses and Siouxsie and the Banshees. Despite my earlier criticism of OGWT, I do actually quite enjoy it - the fact that I got the Eurythmics fabulous "Love Is A Stranger" video from that very programme is good enough for me!

One of ITV 1's high spots was "Pop Goes Christmas", which included the ubiquitous Maril Wilson singing "Santa Claus Is Coming To Town", the equally ubiquitous Wahl backed by Silvia and the Sapphires, and best of all, Toto Coellio doing a 'Cannibalised' version of Elton John's "Step Into Christmas".

Christmas Day just wouldn't have been the same without the clever humour of the wonderful Chas' n' Dave. LWT's "Chas n' Dave's Christmas Knees-Up" provided just the right flavour to go with the late night turkey sandwiches and beer. For those overseas readers who may not know them, they're a pair of Cockneys who write and perform songs that are authentic and witty slices of East London life. Lets hope we have anuvver show next year, eh guv?

But to end I'll return to the Channel that refreshes the parts that other Channels fail to reach. On Boxing Day, Channel 4 had a "50's Night", and for those of us old enough to remember The Arthur Haynes Show et al, it was an opportunity to unashamedly wallow in nostalgia. Best show of the night was "Oh Boy" which was screened in it's entirety. This was a show produced by Jack Good before he went to America. The fast pace still looked good in 1982 - no stopping for three minute announcements, just straight into the



next act with occasional off-stage introductions while the music started up. It was great to see the young Marty Wilde and Cliff Richard (the latter's "Turn Me Loose" was the highlight of the show: his exaggerated surliness must have had him in stitches as he watched it in 1982!) and also Billy Fury, whose untimely death occurred in January of this year. It was interesting for me to see again the Dallas Boys, and Cherry Walner at the organ. Ms Walner was famous for her fantastic shoes - I remember her appearing on one show with gold fish swimming around in her glass platform soles! One of the compères of "Oh Boy" was good old "that's it and that's all" himself - yours sincerely Tony Hall (how many PSAS members remember THAT catch-phrase I wonder?)

One of the best programmes on 4 is "Whatever You Want", a very appropriate title as the programme (which has recently ended its first series) is quite different each week. Unfortunately one of the presenters, Keith Allen, has now left the show, due to a disagreement. Mick particularly liked the odd comedy pieces by Allen, especially his piss-takes of the Professionals (the Bullshitters) and Paula Bates which featured a usually unshaven Keith Allen in a ballet tutu being "naughty" in some band's dressing room. On Boxing Day they dedicated a whole show to Women in Rock, which included a group of so obscure that even Mick hadn't heard of them.

For three hours we sat watching Channel 4's "30 Years Of American Bandstand", which was screened in the USA a year earlier. I hated the awfully typical American presentation, even the film clips were disappointing as they were far too short. Still, despite this criticism I did enjoy the show every much. Were it not for Channel 4, I doubt if we would have ever seen this show - can

you imagine Aunty Beeb or ITV 1 giving up nearly three hours to this sort of thing. Interesting for Spector fans was the appearance of the Righteous Brothers. They were asked to reform especially for this show, and found they got on so well that they decided to stay together for their 20th Anniversary Tour.

I've purposely waited until the end of this piece to mention my favourite programme over Christmas. Anyone who knows me well will have no difficulty in ascertaining the only programme that could beat a documentary about Kim Wilde. It was of course Channel 4's Christmas Eve screening of "In The Spirit", a glorious hour-long Gospel celebration featuring among others the Rev. James Cleveland, Marlon Williams and Natalie Cole. Gospel Music at peak viewing time? Things are looking up! More power to your elbow, C4!

On the whole, the music programmes seemed better than ever this year. Space will not permit me to discuss at length the shows devoted to Elton John, Status Quo or Grace Jones. Keep it up C4.

SEE AND HEAR THE BIGGEST BASH EVER!

©1965 American International Pictures

TNT SHOW

SEE PAGE 8

The biggest bash in the history of show business!

The BIG  
TNT  
SHOW

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RAY CHARLES AND HIS BAND  
JOAN BAEZ  
DONOVAN  
THE BYRDS  
PETULA CLARK  
The LOVIN' SPOONFUL  
THE RONETTES  
Ike & Tina TURNER  
BO DIDDLEY  
THE MODERN FOLK QUARTET  
DAVID McCALLUM  
(THE MAN FROM U.N.C.L.E.)

PRODUCED BY PHIL SPLICER AND LARRY PIERCE  
DIRECTED BY JAMES H. NICHOLSON, SAMUEL Z. ARKOFF, AND HENRY SAPERSTON





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Things  
THE SUPREMES  
Things  
Share

# THE BLOSSOMS SING: Things are changing.



Reprinted  
from  
*Saturday Review*  
April 9, 1966

In this issue, it was pointing out that the public's interest in the very few instances of racial bias has been greatly increased by the following citation was approved (see the "Things Are Changing" section).

The public's interest in the very few instances of racial bias has been greatly increased by the following citation was approved (see the "Things Are Changing" section).

The Marschalk Company, Inc.

Dear Radio Broadcaster

On behalf of the Advertising Council, it is a privilege to send you the latest rendering of "Things Are Changing", the hit tune of the public service campaign about Equal Employment Opportunity. To the splendid offerings of The Supremes and Jay and the Americans, we now add the special talents of The Blossoms.

Also enclosed is a reproduction of the cover of a new "Things Are Changing" by the Saturday Review's Annual Advertising Awards.

I hope you will schedule this new recording frequently. Not only will you be furthering a fine cause, but offering top entertainment to your audience as well.

We are proud to be the talk force agency for Plans for Progress and to have contributed our time and talent to such a enlightening program of industry.

Many thanks.

Sincerely,

*John Klotis*



THE VICE PRESIDENT

Dear Friend

I am writing to urge your support of an important public service communications program.

This campaign is aimed at Negroes and other minority Americans who have been restricted in their aspirations and accomplishments because of past discriminatory practices.

Its purpose is to draw Negro and other Americans into fuller participation in our economy and our society -- to enable them to share in our abundance and to make their contributions to the general good.

The American business community is behind this campaign. Through a voluntary program called Plans for Progress, 316 major corporations, employing some 86 million persons, have joined together to show the way to equal opportunity through affirmative action.

Now we need to inform people about these opportunities and to urge them to prepare for them. We need to tell them that any qualified person has an equal chance to get a good job -- no matter his race, color, religion, or country of birth.

To meet this need, Plans for Progress is sponsoring a national communications campaign to tell young people that things are changing in the job picture. That's the theme: THINGS ARE CHANGING. This campaign will encourage youngsters to set their sights higher and to prepare for the many new jobs that are developing in America.

As President Johnson's coordinator of equal opportunity programs, I have a special interest in this project -- and that is why I am appealing to you. Your help is necessary if the campaign is to succeed. I hope you will join with us in getting this vital message to the American public.

Sincerely,

*Hubert M. Humphrey*  
Hubert M. Humphrey



## THINGS ARE CHANGING

Thanks to John Klotis for these xeroxes of the various letters that accompanied copies of "Things Are Changing". Consult your old P.S.A.S newsletters for more information about this most rare of Spector records. Back issues available on request.

## NEW RELEASES

Not much to report here, Spector releases are a bit thin on the ground these days. The Australian E.P.'s are gorgeous, good pressings, and in super 60's styled picture sleeves. I can obtain copies for under a fiver each, if you're interested, write me pronto, before I place my order with our supplier in Oz.

John Lennon - "Love"/"Give Me Some Truth" U.K. Parlophone R6059 with picture cover.

John Lennon - "Happy Christmas (War Is Over)"/"Beautiful Boy" - U.S. Geffen 29855 with picture cover.

Crystals - "Rudolph The Red Nosed Reindeer"/Ronettes - "I Saw Mommy Kissing Santa Claus" - U.S. Pavilion 03333.

Ronettes - "Baby I Love You"/"Be My Baby"/"The Best Part Of Breaking Up"/"Born To Be Together" - Australian MGM PRA EP 120, with picture cover.

Crystals - "Then He Kissed Me"/"Da Doo Ron Ron"/"He's A Rebel"/"I Wonder" - Australian MGM PRA EP 119, with picture cover.

Do yourself a favour - pass on the Lennon singles and treat yourself to the two Australian E.P.'s. It'll probably be your last chance to obtain the Crystals version of "I Wonder", which is unlikely to ever be reissued again. Be quick!

## PLAYLIST

Due to a malfunction in the Patrick household amplifier, my listening habits have been

restricted to Radio One and my cassette collection. I've received several great cassettes from readers recently, thanks to everyone, they've certainly kept me entertained these last few weeks.

John Kiofis' girl group cassette has hardly been out of the Walkman since it arrived back in February. What a collection that guy has! Seems like he owns each record on my want list. The tape is choc-a-block with such items as:- "Too Late" by the Dreams, "The Search Is Over" by the Blossoms (positively Darlene Love's best ever non-Spector record), "You Can't Take My Boyfriend's Woody" by the Powder Puffs (same backing track as the Angels version - one of my favourite Angels tracks) and "You'll Hurt Me" by the Darlens.

The Bon-Bons' "Come On Baby" is right up my street, a terrific Angels-type cut, with that great New York nasal vocal sound that I love. I first heard "He Told Me He Loved Me" by Cathy Brasher several years ago, I still don't own a copy. I'd forgotten quite what a Crystals rip-off it is - the sort of record I'm taken to describing as a "four coats and no knickers job". My current favourite of the entire Kiofis tape is Darlene McCrae's Tower single, what a great two-slider it is, maybe the best ever Cookies (related) recording.

Next most played cassette has been the thirty minutes of unreleased vintage Motown, kindly supplied by an anonymous reader. It's promised to keep schtum about this one, but can't bring myself to put this Bic down until I've said how highly

I rate "Beat About The Bush" by the Valvelettes and "The Boy From Cross Town" by the Marvellettes. Each of these cuts are well up to the standard of the issued output of both groups.

Third down in the play-pile is my Ben E. King compiler, which kicks off with "Jamalca", one of King's classiest tracks. It was recorded at the same Ben E. King/Spector session in 1961 that produced "Yes" and "Ecstasy". For some strange reason "Jamalca" remained unissued for several years until finally appearing on King's "Seven Letters" L.P.

Fortunately I've left enough space for me to try and convince you all that I don't live entirely in the past. Far from it, although I've not been buying that many recent releases, I'm still enjoying the radio and take a very keen interest in all new records. Altered Images newie "Don't Talk To Me About Love" is well up to standard - real cute. Flavours of the month at P.S.A.S. HQ are "Breakaway" by Tracey Ullman (watch out for the video in which she apes both the Ronettes and the Delrons) and "Once In A Lifetime" by Adele Bertel, which is Wanda Rogers incarnate!





# LET LOVE LIVE

ROBERT STEPHEN

DARLENE LOVE at the  
BOARDING HOUSE, SANTA  
CLARA

Wearing a headband and dressed in red velvet jacket and trousers (first show), black balloon pants and halter top (second show), Darlene and her band gave extremely faithful renditions of her Spector hits.

"Da Doo Ron Ron" was followed by "Why do Lovers..." and "Wait Til My Bobby Gets Home", the latter was taken at a slower pace than the original, it came over more meaningful and soulful that way. Darlene then took the Beatles' "We can Work It Out" and showed off her magnificent vocal abilities. "Today I Met..." was met by wild cheers from the audience, who packed the house for both shows. A beautiful performance on this - Darlene varied the accent on various words and syllables. She put all her emotion into "Sometimes When We Touch" (a song I normally hate). Darlene came across as rather shy, except when she was singing - when she was powerful DYNAMITE. She had no planned patter, the second show she said "I'm not gonna talk much, but I'm gonna sing a lot!". The audience was wild with enthusiasm - and applauded long after each song. After some songs she'd turn her back on the crowd as if it were all too much to take - from the back she looked great! Her skin a golden brown colour, like Mary Wells. She said "Ooo, you people!" in amazement at all the applause.

The audience were very clean-cut, mostly 20's. When Darlene mentioned Phil Spector the young guy next to me said

"Who the fuck's he?". She did her "national anthems", "He's A Rebel", "He's Sure The Boy I Love" and the fabulous "Christmas (Baby, Please Come Home)" which was the most exciting of all for me, all were performed exactly as on record. Springsteen's "Hungry Heart" was ideally suited to her style, the sax and piano players worked really hard as they had done all evening.

Her band were all white except for one of her three backing girls who she introduced as "Gloria Jones, one of the original Blossoms and my best friend for 25 years". Darlene finished her show with foot stomping versions of her gospel favourites "Swing Low Sweet Chariot" and "Oh Happy Day". She came back on stage for her last number "Not Too Young To Get Married" which was a fabulous finale.

Rave-up time, the audience stomped and clapped for a long time, Darlene did not return.

The real Darlene came across so well, even though she hardly said a word. She's totally unlike any other singer because she has no ego. She wasn't getting off on the adulation of the crowd - in fact, she seemed astonished and embarrassed by it all. She never said anything about herself, or Phillip, or million sellers, or "actually it was me, not the Crystals" or anything like that. And she did not resort to sex or sleaze in her act like a certain other Spector artiste we all know and love. She just sang the songs, her talent spoke for itself. Her voice was loud, powerful and proud, she never missed a note.



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# P.S. ON P.S.

Greg Shaw - Bomp, Burbank CA..." ...first time I met/saw Debbie Harry was around '75, she was in the Stiletto's, a girl group who used to dress up in West Side Story drag, even pulling flick-knives out of their bee-hives! Anyway they did a real cool set at some N.Y. club which included a version of "Recipe For Love". I was chatting with Debbie afterwards and gushed "where did you learn that song" and she said "oh, we learned it off the Ronettes"!... thanks Greg, by the way, no I don't know anyone who owns this song on a Dimension 45 but both sides are also on their Colpix LP which is not quite so hard to locate.....

Alan Betrock - Shake Records, New York... Supplied the following tit-bits... The Girl Groups book has been made into a film, it'll be distributed by MGM and available on video... Ellie Greenwich has been very busy writing songs recently. Examine the credits on the upcoming albums by Ellen Foley and Nona Hendryx and listen out for a great Jeans TV ad... The March Issue of The Face features a two page review and picture spread on the Girl Group book... Compendium Bookshop of London High Street are selling the book for £6.25 ...Ronnie Spector is now married to her manager Jonathan Greenfield and has a new baby son called Austin Brown.....

Thanks to John Strong for writing to tell me that the recent Goldmine interview with Barry Mann and Cynthia Well must have been several years old, because the song Cynthia referred to as being her favourite and unrecorded was

actually issued on Barry Mann's 1980 Casablanca LP... thanks also for the tape of the album, that song - "Up From The Streets" - is my favourite of the lot, the lyrics are superb, very autobiographical and nostalgic.....

Peter Richmond and John Strong wrote with the following additions/corrections to our recent Righteous Brothers Discography.

The "Zig Zag" soundtrack LP should have been listed as by Bobby Hatfield (not Bill Medley).....

Bill Medley - "Hold On I'm Coming" (flip unknown) - U.S. MGM 14119.....

My big passion these last few months has been magazines, I've been buying piles of the things, regardless of which section W.H. Smith file them under. You name, I'll buy it - Smash Hits, Tit Bits, Zig Zag, Time Out, The Face, Blitz, Jackie, I.D., Zoom, Hm, Flexipop, Primetime, Souled Out, Women In Rock, Record Collector, Dollar Magazine, Hot Shoe and City Limits are just some of the zines cluttering my gaff. I'm not encouraging you to rush down to Menzies and buy any of the above but I would very highly recommend Action Plus, Collusion and Goldmine.

Goldmine continues to be a great read, not to mention the thousands of records up for sale and auction in each issue. I've really enjoyed their recent interviews with Johnnie & Joe and Gene Pitney. Johnnie Richardson talks about her career from the 50's through the 80's and of her Mother's (Zell

Sanders) many record labels and groups, such as the Clickettes, and the Hearts (featuring both Baby Washington and Betty Harris). Excerpt from the Gene Pitney Interview appear elsewhere in this issue.

Action Plus No.1 contains a detailed list of each episode of Shindig and Hullabaloo. I gladly coughed up the cover price just to read what songs the Blossoms performed on Shindig, when will the Scala screen film of Darlene and the girls singing "Tell Him" and "Needle In A Haystack"?

Without a doubt, Collusion is the best music magazine I've seen in years. It's hard to put the magazine into a bag as it gives new dimensions to the word eclectic. They are only four issues old and already there are signs that they are about to hit the big time, the next issue should be nationally distributed if all goes well. I especially enjoyed the recent interviews with Sheila Tracy and Geetha Bala and the article on The Erotic Pleasures Of The Dance Craze Disc. Great reading for fans of Yma Sumac and Dee Dee Sharp alike!







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